

Design

MAY



1949

FOR PROFESSIONAL ARTISTS AND CRAFTSMEN



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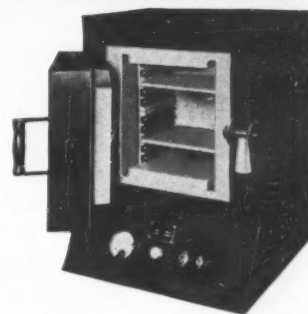
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A DESIGN featurette

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The early wood engravers cut around the lines, producing black lines in imitation of a pen drawing. In the latter part of the sixteenth century, they consciously applied the use of the white line, which is more in the nature of the medium as we know it today.

The history of relief printing is lost in antiquity; the Chinese seem to have been the first civilized people to use it in roughly the form we know it. In Europe it was first used for making playing cards. The printing press was invented not more than about five hundred years ago. The clean crisp quality of the white lines, the ease with which it combines with type, the special character attained by virtue of the medium, has given it a well-deserved popularity in recent years. Many of the best contemporary artists, of whom Rockwell Kent is an outstanding example, have made it their chosen medium. ●

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The Art Educators Column

OFFICIAL ORGAN FOR ALL ACCREDITED TEACHERS AND
ORGANIZATIONS IN THE ART WORLD.

PRATT INSTITUTE NEWS: Arrangements are being made for a combined Alumni Day Reunion of Pratt graduates, to be held May 14th. The following classes will attend: 1894, '99, 1904, '09, '14, '19, '24, '29, '34, '39, '44. If you are an alumnus of classes ending in either "4" or "9" you are urged to mark it on your calendar. . . . Robt. Dodds ('28) appointed head of Art Dept. at Mt. Vernon High, N. Y. He also now serves as President of South-eastern N. Y. Art Teachers Ass'n. . . . Felix Payant ('13) of Design Magazine has joined the faculty of Spelman College, Atlanta, Ga. He conducts classes in experimental arts problems. . . . Weston Anderson ('47) appointed to faculty of Art Institute School in Akron, O. Now head of Industrial Art Dept.

CHICAGO ART INSTITUTE: Annual Spring Tea to honor Chicago artists will be held in McKinlock Court, Friday, May 20. Members, alumni and guests may attend. . . . Six week summer sketch class for children of members begins July 12 and runs thru August 16. Mrs. Margaret Myers will instruct. Tickets obtainable at door of Fullerton Hall any session. Drawing materials supplied for ten cents.

AMERICAN UNIVERSITY ITEMS: William Calfee, Chairman of Art Dept., returned from six weeks instruction chore as guest of Haitian Government at Port-au-Prince. A special exhibition of his paintings was coincidental with his visit. . . . Faculty members Sara Baker, Robt. Gates and Pietro Lazzari represented in Corcoran Gallery's 21 Biennial Exhibit of Contemporary American Painting. . . . John Galloway, instructor at the school, among those exhibiting at recent San Francisco Museum's 68th Annual Show.

MARINE PAINTINGS: Alphonse J. Shelton, former scholarship winner to Boston School of Fine Arts, opened a one man show of marine paintings, April 19, at New York's Grand Central Galleries. Exhibit continues thru April 30.

"JONAH" STATUE ON EXHIBIT: A sculptured piece, "Jonah Feeding the Whale", by U. of California art professor, Jacques Schnier, is scheduled for exhibition at the International Show of the Philadelphia Museum, May 15. The statue holds many awards, including the 1948 Anna Hyde Morrison Gold Medal.

HENRY PITZ IN EXHIBIT: Popular illustrator, Henry Pitz, instructor at the Penn. Academy and vice-president of Art at the Philadelphia Art Alliance, has just held an exhibition at the Philadelphia Artists' Gallery. Shown were his outstanding prints, commercial illustrations and drawings.

DESIGNER ADDRESSES NYU ART STUDENTS: Paul Wrablica, Manhattan Consultant recently spoke to NYU students of industrial design on current trends in the field. His lecture was supplemented with color slides of various consumer products in a lecture which he has also given to students at Yale, Norwich Art School and other New England Colleges.



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Gerry A. Turner, Managing Editor

Felix Payant, Editor Winifred Evans, Circulation Manager

Table of Contents

DEPARTMENTS

| | |
|----------------------------|----|
| Art Educator's Column..... | 5 |
| "Palette Notes"..... | 6 |
| by Michael M. Engel | |
| Latest in Books..... | 22 |
| Around in Art Circles..... | 23 |
| by Florence Lewison | |

FEATURES

| | |
|--|----|
| Wood Engraving..... | 4 |
| British Contemporary Drawing..... | 7 |
| Magic Carpet to Carribean Art..... | 8 |
| Indonesian Art..... | 10 |
| by Hans van Weeren-Griek | |
| Ceremonial Masks of Coastal Indians..... | 12 |
| by Charlotte Baker Montgomery | |
| Lightning Portraiture..... | 13 |
| by Ssu-Tu Ch'iao | |
| International Ceramics Exhibition..... | 14 |
| (Scripps College Gallery) | |
| When a Painting "Has Something"..... | 16 |
| by Dale Goss | |
| Art of the Hawaiian Islands..... | 18 |
| Textile-Paint With Stencils..... | 20 |
| Emmy & Nora Zweybruck | |
| Old Woman With Bonnet..... | 28 |
| by Gladys Rockmore Davis | |

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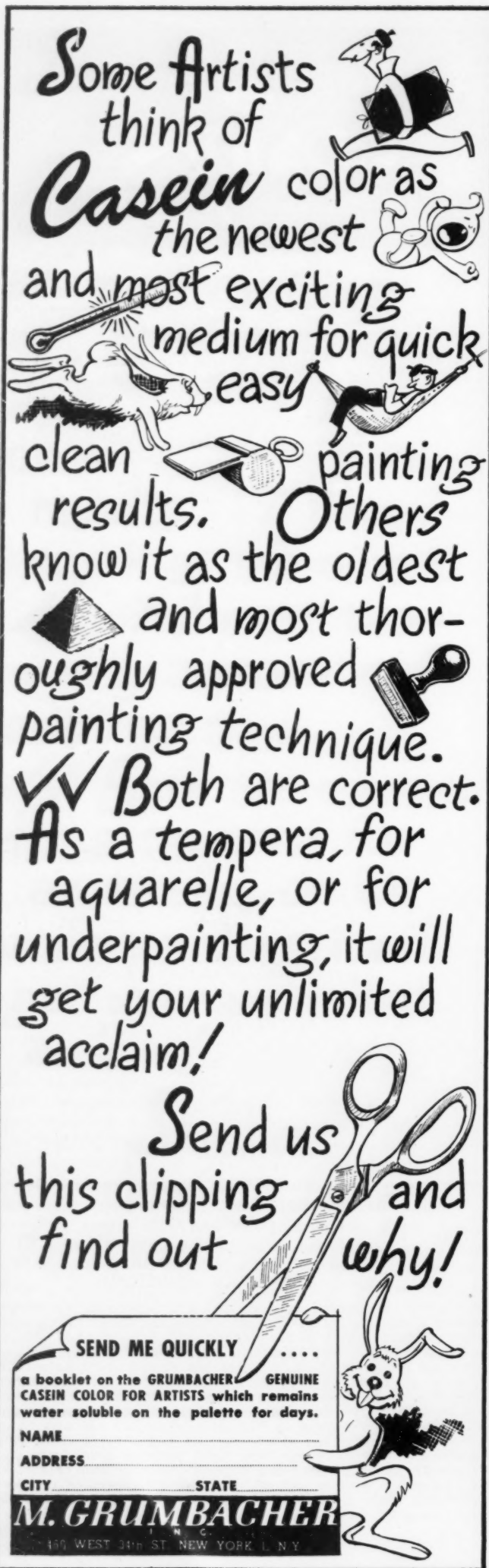
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PALETTE NOTES

by

michael m. engel



As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' material, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: GPO Box No. 284, N. Y. C. 1, N. Y.

DID YOU KNOW THAT:

. . . . MOHOLY-NAGY once wrote "A brilliant Paletiquette doesn't make the great artist". . . . TITIAN, toward the end of his life, would say "I am just beginning to learn my trade." J. W. ALEXANDER began his career in the art department of HARPERS, and he painted a portrait of DU MAURIER'S daughter. It was exhibited and seen by the vice-president of The Equitable Life Insurance, who by a strange coincidence was also named J. W. Alexander. The latter admired the portrait but suggested that the artist change his name. They met, developed a cordial friendship, and J. W. ALEXANDER, the artist, married the daughter of J. W. ALEXANDER the life insurance man. . . . EDGAR B. DAVIS, rotund "angel of Broadway, spent \$50,000 in prizes to further art and to pay his "debt" to the Texas wild flowers, from which he received his inspiration (while drilling the oil wells that made him a millionaire). . . . ROBERT BRACKMAN once worked for a fashion firm as a lithographer A. E. O. MUNSELL, who won considerable recognition as a portrait painter, gave away his first million dollars to the poor as a gesture against capitalism, but shortly thereafter he inherited a second million.

TORREGIANO'S only claim to "immortality" is based on the fact that he broke Michelangelo's nose with his student's mallet. . . . The Washington monument has a platinum and solid gold tip at its peak, a fact that was recently brought to public notice, by Alex Howie when he completed one of the rare "cleanings" of the monumental shaft under Federal contract Willy once painted a three by four inch portrait for Colleen Moore's "doll house" which required him to look through a magnifying glass while painting it There are more than 100 canvases by Landseer in the possession of the British Royal Family, for which Queen Victoria is said to have paid more than a quarter of million dollars.

The Queen Mother Wilhelmina of Holland is a brilliant watercolorist of professional calibre. . . . Lorenzo de Credo (1459-1537) was over-particular about his palette, for sometimes it was loaded with twenty-five or thirty tones, (mixed various degrees of dark and light) to give gradation in his modeling. For each of these tones he kept a special brush. He was in such terror of dust alighting on his "wet" canvas, that he would not allow the least movement to be made in the studio. ●

architecture
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CONTEMPORARY BRITISH DRAWINGS

BY
GRAHAM REYNOLDS

*Deputy Keeper of the Engraving, Design Department,
Victoria and Albert Museum, London.*

THE use of line seems to come naturally to British artists and, aided by the discriminating taste of patrons and collectors, the native school of draughtsmen has, at more than one period, achieved exceptional distinction. For instance, British medieval illuminators had an unerring instinct for expressing movement and rhythm in the outlines and draperies of their figures; the great school of water-colorists of the eighteenth century thought in terms of drawing rather than of painting; and, again, the great British book-illustrators of the nineteenth century found black-and-white a fully adequate medium for the expression of their ideas. It is a sign of the current vitality of British Art. The standard of contemporary drawing shows no falling off, but rather, forms a natural continuation of the national tradition.

Any representative collection of modern British drawings shows divergences of aim and method, for the present century has been unusually prolific. The generation which came to maturity before 1914, of which *Walter Sickert*, *Augustus John* and *Sir William Orpen* are characteristic members, was aware of the revolutionary trends of French painting but was not

greatly disturbed by them. Sickert was trained by Degas and Whistler, and made good use of this cosmopolitan instruction, but he never forgot his admiration for the illustrations of Charles Keene. His subject matter (music halls, rooms in lodgings, lower middle-class life and the suburbs of great cities) took its impetus from French art, but his style of drawing, in which details are overlooked in the broad sweep of the impressionistic vision, is influenced to a remarkable extent by those English artists who went before him. He contrives to be thoroughly up-to-date, and at the same time highly traditional. Augustus John has found it equally possible in our own day to wear the robes of the Old Masters; he moves in them easily and gracefully and without a hint of anachronism. Although his Celtic origin has gifted him with sympathy for the outcast elements of society, his draughtsmanship has an affinity with the courtly styles of the *Baroque* period. His studies of groups of people have the qualities of all great sketches—movement and breadth of lighting.

The Post-Impressionist exhibitions which were held in London in 1910 and 1912 caused the next generation of artists to

(Please turn to page 19)



"BROWN TUBE SHELTER"

SKETCHED IN GUACHE BY HENRY MOORE



Carriages in Cartagena's walled section.

A MAGIC CARPET TO *Caribbean Art*

By
CLAIRE A. LEWIS

PLANNING A SUMMER VACATION CRUISE? HERE'S AN UNUSUAL ITINERARY FOR ARTISTS

FOUR centuries have passed since the gold-hunting *conquistadores* first set foot on strange South American shores, yet the New World still attracts a steady migration of explorers seeking a different treasure—drawing insight and inspiration from a unique aesthetic heritage. They have discovered what generations of art lovers before them have known, that our neighbors to the south have much to offer the student, the teacher, and the artist.

Today these cultural riches are made easily and pleasantly accessible to travelers by the "Santa" ships of Grace Line, which sail from New York every Friday. The popular Caribbean cruises on the *Santa Rosa* and *Santa Paula* bring the traveler through twelve color-filled days, with stops in the Caribbean area and South America. For those with time to prolong a rewarding stay in the south, the sixteen and eighteen-day "casual" cruises afford more leisurely opportunity to observe and study a truly "new world" of art. Either type of trip may be enjoyed in its entirety for as little as \$435.00.

Within the brief space of twelve days, such a cruise provides the artist with more subjects for pictures than he can possibly paint. From a panorama of sea and sky seen from shipboard the first few days out, the scene shifts to the picturesque island of Curacao in the Netherlands West Indies. Here is a distinctive melding of Dutch "storybook" atmosphere with the hum and bustle of an international market and oil center. Color drenches the crowded streets, the tiled roofs of ancient gabled houses, the quays thickly bordered with all types of sea-going craft, and the blue, blue water all around. Historic forts contrast with varied hues of Dutch Colonial architecture and sudden interruptions of volcanic rock—all unusual themes for the painter's brush.

From Curacao the next stop is La Guaira, port for vivid Caracas, capital of Venezuela. La Guaira is perched on one of nature's most striking harbors, huddled along a strip of shore backed by looming mountain ranges. It is particularly important as a travel center and serves as the starting point for one of the most attractive optional features of the Caribbean cruise, the Grand Mountain Tour.

For the art-minded, the Grand Tour provides an unforgettable survey of Venezuelan life, from imposing Caracas to the countryside's wealthy estancias and delightful provincial villages. For 160 interest-packed miles, the visitor travels over spectacular mountain highways to Caracas, then through Maracay and Valencia to Puerto Cabello.



The University of Caracas is located on the main street of downtown Caracas.

The 23-mile drive to Caracas is replete with breath-taking scenery. High at Bella Vista there is the view of La Guaira harbor, the irregular outlines of the cliffs of Cabo Blanco, the brightness that is *Catia-la-Mar* beach, and the colored tile roofs of Maiquetia, a suburb of La Guaira. When the descent to Caracas is reached, the capital's red roofs suddenly flash through the greenery far below.

In Caracas, pervaded with Old World atmosphere, the dual heritage of Latin art is evident. The grandeur of nature blends with mellow Spanish architecture in the old central section with its narrow streets, one-story balconied houses, and secluded garden patios. Caracas also boasts wide new boulevards and functional modern buildings, but it is essentially a city of another day. The memory of its most famous son, Simon Bolivar, is an almost tangible element. His birthplace, *Casa Bolivar*, has become a shrine of liberty, and retains many personal mementoes and original furnishings. Most outstanding is the series of paintings of the Liberator's career, by the celebrated Venezuelan artist, Tito Salas. Other Salas works of art are hung in the National Pantheon, Bolivar's tomb. Caracas' palaces and churches abound in priceless paintings, sculpture, and relics; one of the most outstanding collections is housed in the classically styled Museum of Fine Arts.

Outside Caracas, the Grand Tour continues through historic small towns of Maracay where old pastel colonial houses stand quietly in the sun. Visitors stop for lunch at the impressively Moorish Hotel Jardin, built by former Venezuelan President Gomez, before going on through the beautiful rural section around Lake Valencia. The city of Valencia, capital of the State of Carabobo, was founded in 1555 and retains many reminders of its early days. Here is a natural subject for the artist wishing to capture on canvas the spirit of old Spain. Narrow streets bordered by ancient dwellings with barred windows and heavy nail-studded doors wind out from numerous plazas, each with its own abundance of colorful blooms.

Puerto Cabello, historic pirate lair, is the last lap of the Grand Tour, where passengers reembark for fabulous Cartagena in Columbia—the oldest walled city in the western hemisphere. The world-famous landmarks of this spectacular “treasure port” have been immortalized by artists through centuries but lend themselves to ever fresh interpretation. History still stalks the venerable streets and halls of the old fortress-city whose well preserved medieval architecture is unique in this part of the world. The erstwhile “Pearl of the Indies” has become a living museum. Besieged by nearly every well-known conquistador and pirate leader, its churches, forts, and palaces are crammed with reminders of that exciting era.

Whether he takes the twelve-day cruise or the extended “casual” cruise, each passenger may stay over at any one of these stops for as long as he likes. On the casual cruise, however, the itinerary is somewhat different. The ships go directly to South America, on a schedule which includes a stop at Maracaibo, Venezuela, and often one at Barranquilla, Colombia. The Venezuelan metropolis offers a striking contrast between the forest of oil derricks sprouting from the shores and deep blue waters of Lake Maracaibo, and the picturesque porticos, wrought iron grillwork, and gardens of the city.



The beach at Puerto Cabello combines tropical foliage with glistening white sand.

A rich panorama of river life unfolds on the Magdalena before the ship comes in sight of Barranquilla, portal of Colombia. This gleaming modern city is a busy shipping center and metropolis with shops containing many fine articles of art handiwork in tortoise-shell, silver, and ceramics. The suburbs and outlying small towns around Barranquilla are picturesque reminders of the past.

Latin art reflects the timeless, exotic beauty of the land itself, plus the inheritance of Spanish colonialism. Latin artists have developed, through these elements, a capacity for aesthetic expression, a simplicity, and a feeling for sound composition that has become characteristic of their best work. The North American visitor can learn much from them, can bring new color and meaning to his own artistic medium, when he has seen and more fully understood the lands of our southern neighbors. ●



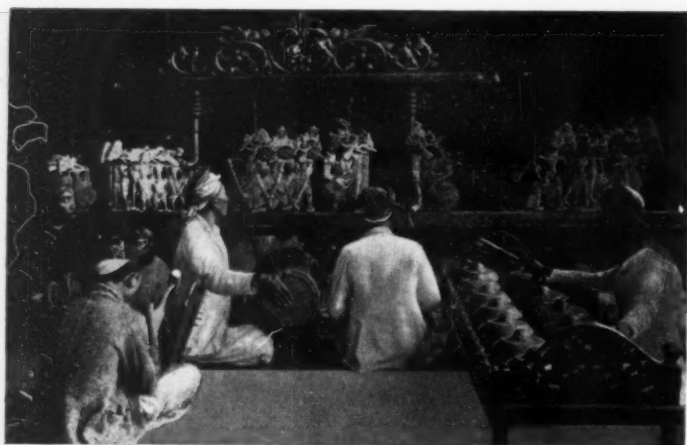
Tall-masted fishing boats and sailing vessels bring a floating market to N. alemsstad shoppers at the shores of St. Anna Bay.

INDONESIAN ART



BATIK and PUPPETRY ART-CRAFTS of the EAST INDIES

By
HANS VAN WEEREN-GRIEK



WAYANG PERFORMANCE: *A puppet show of the Balinese people, with native music and narration.*

EDITOR'S NOTE: Interested readers may obtain, at no charge, copies of the handsome brochure "Indonesian Art", written by Mr. van Weeren-Griek, upon which this article is based. DESIGN highly recommends this book to textile craftsmen, puppeteers and teachers of art. Individual copies may be secured without charge by so requesting from: Ardlee Associates, 28 W. 23rd St., NY 10, NY, and teachers may request up to twenty-five copies by letter written on school stationery.

PHOTOS BY ROYAL INDIES INSTITUTE

adapted from Mr. Van Weeren-Griek's booklet, "Indonesian Art."

BETWEEN the mainlands of Australia and Asia stretch a chain of islands fabled in legend and, which were the ultimate goal of Christopher Columbus on his historic voyage. The Indies! Rich in natural resources and a source of constant inspiration for the artists and craftsmen of today, the three thousand islands that comprise the Archipelago have a history reaching backwards almost a half-million years. Ever since the "Java Man" dwelled in the forests and caves of what is now known as Indonesia, this tropic land has afforded the native inhabitant materials and inspiration most conducive to the development of an art culture second to none.

Indonesian religious influences have played a major role in the development of this native art. The followers of Buddha erected majestic temples of worship to the Hindu Gods of Shiva, Vishnu and Brahma, which are monumental in scope and lavish in sculptural form. But, perhaps of most popular, worldwide acclaim have been the Indonesian skills in textile creation and puppetry. The *sarong*



"BAD WAYANG": *The Villain of a Javanese puppet show.*



"GOOD WAYANG": The hero of the show.

and *slendang* garments have been adapted by Western fashion designers and form a basis for many of the most exquisite creations of our own fashion world. And the manufacture of *Batiks* is a hobbycraft exceedingly popular in the United States. As for the puppets of the Indonesian *Wayang*, or native performance—it is probable that our own Punch & Judy shows have a common origin with the ancient culture that created this form of entertainment many thousands of years ago.

THE "WAYANG"

The Mohammedan island of Java (located in the south-central portion of the Archipelago that extends from the Asia mainland, midway to Australia, in the Indian Ocean) long ago developed a form of religious theater known as the "*Wayang*", whose purpose was to perpetuate the myths of the Ancients. There are many types of *Wayang*. The most popular is called the "*Wayang Purwa*", which is the typical puppet theater. *Purwa* means "old", and the basis of all *purwa* plots rests on the oldest mythological history of Java.

The *Wayang* puppets illustrated on these pages, are fashioned of dried buffalo hide and are hand-painted in bright colors. They are made of a single piece, to which the long arms are attached, and which are given animation by moving little sticks fastened to the palms of the puppet.

The show begins with a running narrative by the Story Teller, who directs the performance. He sits in front of a large cotton screen, and while relating the legend, moves the puppets accordingly. A unique custom demands that the women in the audience be seated behind the screen, so that they see only the shadows, while the male members of the audience see the actual puppets. All the plots are quite simple when subjected to analysis. In a "*Wayang*" we have Good vs. Evil, and there is a standard "good" wayang hero, and a "bad" wayang villain. The hero has a nice face and almond shaped eyes, with a small nose; the villain has a bulbous nose and popping eyes.

The other general types of *Wayang* are "*wayang karut-jil*" and "*wayang golek*." The former dolls are similar to

the *purwa* type already described, except that they are built of wood. The latter, the "*golek*" is most similar of all to our own present day puppet, being carved from wood and clothed in realistic clothing. The "*Wayang Purwa*" must necessarily be staged at night, with illumination provided by a lamp before the screen. The "*golek*" and "*karut-jil*" are given during the day, and do not require either a screen or lighting source.

Native music accompanies each performance, the orchestra being made up of many percussion instruments—gongs, drums, rattles and a native instrument similar to a xylophone. The music is exotic to Western ears and quite beautiful in its fragile quality.

There is still another form of show called the "*wayang wong*," which is a mixture of acting and dancing. In these, the various actors wear jeweled masks, fashioned by the leading craftsmen of the Island, and which serve to illustrate the characteristics of the individual actor.

TEXTILES OF THE ISLANDS

Indonesian textiles are woven in a manner prescribed more than two thousand years ago, when the Islands were in the Bronze Age. The tropical and often highly humid climate requires garments much different from those to which we westerners are accustomed, but they are highly utilitarian and attractive. These may be broken down into four categories.

THE SARONG: An oblong cloth which is draped about the hips. The length and size of the garment determines the position of the wearer in the social scheme. Courtiers and important personages often wear highly decorated sarongs.

THE HEAD CLOTH: Is of either plain or decorated material and is wrapped turbanlike about the head to shade the eyes and protect from the sun.

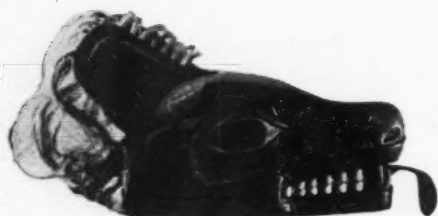
THE SLENDANG: A very long, narrow shawl, usually placed across the shoulder or tied about the breast. It is

(Please turn to page 25)



JAVANESE BATIK CLOTH

CEREMONIAL MASKS



WOLF HAT: Tlingit, Alaska.

OF THE NORTHWEST COAST INDIANS

By

CHARLOTTE BAKER MONTGOMERY

THE native inhabitants of the narrow coastal strip north of the Columbia River, achieved a powerful and unique art. It was an art concerned with the mysterious relationships between people, animals, and the Supernatural Beings whose existence explained the unexplainable for the Indians. In the mind of the Northwest Coast Indian, these three mingled and interchanged. Animals could take on human form; people were possessed and given special powers by Supernatural Beings; hunters who drowned in the sea were transformed into killer whales; a woman might marry a ghost, and bear a ghostly child.

The four winter months of the year were given over to the feasts, dances, and ceremonies of the Secret Societies, who initiated new members with rites of a dramatic character. It was these winter dances which demanded the creation of masks like the *Kwakiutl* example illustrated below.

The mask of *Hoxhok* was worn by a dancer in the Hamatsa Ceremony, when an initiate who had been "carried away" by the cannibal spirit *Pahpaqalanohsiwi* was captured and tamed. *Hoxhok* was a servant of *Pahpaqalanohsiwi*, a monstrous crane-like bird whose duty was to crack men's skulls for his master. So powerful that it could thrust its bill through great trees, it was named for its hoarse cry, "Ho, ho, ho!" Only a very strong man could attempt the dance wearing this unwieldly mask, opening and shutting the beak by means of cords. The mask in the Port-



HOXHOK MASK: Made of red cedar, with movable mouth. Size 63 1/3 inches.

land Art Museum's collection measures 63 3/8 inches, an unusually lengthy specimen.

The double mask also has movable parts, manipulated by the dancer. The triple human-animal-supernatural nature is dramatically expressed here by the crude but powerful device of the outer face which opens to reveal the inner. Both of these masks are painted in the colors in customary



DOUBLE MASK: *Kwakiutl*

use by these Indians, red, white, black, and sometimes green. The ceremonial red-dyed cedar bark is used as trimming and to help conceal the head of the wearer.

As museum exhibits these masks attract immediate attention. Imagine their effect when worn by a dancer who has assumed for the moment the character of a supernatural visitor, acting his part in the light of smoky fires, to the rhythm of beating sticks, shaking rattles, and the chanting of many voices!

A development of the mask idea, though not strictly in the mask form, is shown in the Tlingit hats and head-dresses in the Museum's collection, a number of which are illustrated. In each of them can be seen the masterly wood

(Please turn to page 24)

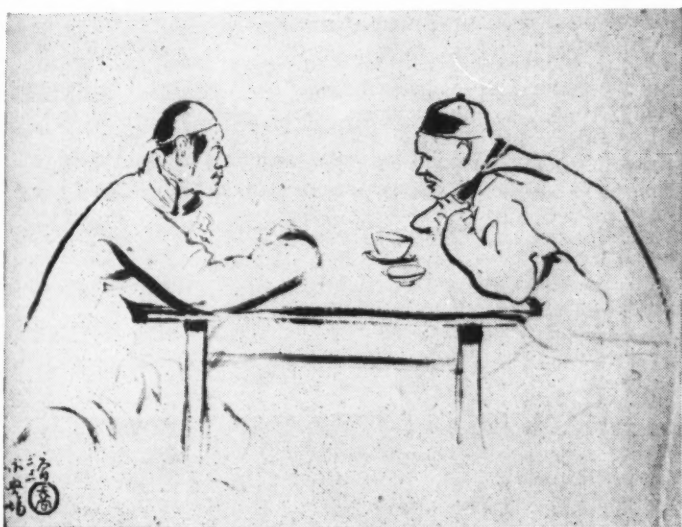
Lightning

PORTRAITURE

By

SSU-TU CH'IAO

A POPULAR CHINESE ARTIST DIVULGES SOME OF HIS SECRETS



CHUNGKING MERCHANTS: *Finger-talking over a cup of tea. Chinese brush drawing by author.*

FRIENDS who have watched me at work have often remarked that while they are very much interested in my colors, my "lightning" ink sketches are more typical, and that I do my best work when I am standing by the side of my suitcase at the wharf, and my bamboo-stick or pencil runs in harmony with the whistle of the steamer. The illustrations accompanying this article show that speed is one of the conditions involved in their production.

Although it is commonly said by Chinese painters that it takes five days to draw a mountain, and ten days to do a river, it is different with portraiture. As the eminent eighteenth century author *Shen Chieh-chou* puts it, "Like a bird that flies past our eyes is the spirit (or expression) of man, and the faster it escapes us, the fuller the spirit; that is why the true and full spirit of man is best discerned when it is seen with a blink of the eye."

If it is customary for an artist to spend days in the contemplation of a composition in portraiture, and months in the actual carrying out of the whole procedure, the expression of his sitter is best grasped with the first gropings into the abyss of its secrets; that is, when the original "sketch" is kept alive, while you elaborate on things of minor importance. To the Chinese, the "sketch" itself is the thing!

Monochrome work, while highly appreciated in Europe, is far less understood in this country. But Ingres said, "Drawing is the probity of art." The Chinese go still further, and maintain that the masterful treatment of drawing is the highest attainment in painting. Nowhere else in the world will you find a few strokes of the brush on a piece of paper so valued. A Western artist keeps a sketch-book to make sketches in the same way that an author makes notes of his fleeting thoughts. Then, the Westerner discards these sketches as mere scrawls. The Chinese never scribble when they draw, though they use no more lines in their picture than the Westerner does in his sketches. "No matter how few strokes you use," said *Shen Chieh-chou*, "if the spirit lives in them and the strokes coincide with the secrets of Nature, you have something unique; but if it is patched and without spark, even though it might be correct in form and color, its original charm is lost forever."

Let us not, however, overlook the amount of work a Chinese artist puts into the few lines which he "scribbles." Very rigid training had to be undergone before his lines can become lines to the satisfaction of Chinese painting demands. An artist who wants to do the leaves of orchids (Chinese type, with slender long leaves) has to practice

(Please turn to page 24)



REFUGEES: *A detail from a scroll, now in the Collection of the Chinese National Museum. Drawn with bamboo-stick on paper, with ink.*



THE INTERNATIONAL CERAMICS

COMES TO THE SCRIPPS COLLEGE

ARTY PITCHER: (Stoneware) designed by Millard Sheets of Scripps College. Mr. Sheets is faculty member of the Scripps College Art Department and is instrumental in bringing the exhibit to the college.

THE First International Invitation Ceramics Exhibition at Scripps College follows the traditional interest in this art which has already given to the west two national invitation exhibitions of ceramics and a series of California invitation exhibitions.

The International Show brought to the Florence Rand Lang art studios on the Scripps campus in Claremont, California, thirty-five of the outstanding ceramic designers and artists, representing some of the best



MAJOLICA JAR:

HENRY VARNUM POOR

In cream, yellow and green. Mr. Poor is a consistent prize winner, whose industrial design work may be seen throughout the world. Architect, artist and ceramist, Poor holds the Gold Medal of the New York Architectural League, and the Logan Medal. He is a resident of New York City.



PAYAZOS:

ADOLF ODORFER

A ceramic sculpture piece by the well-known Fresno State College art instructor, who has won past awards at the Syracuse National Exhibitions and at Cranbrook Academy of Fine Arts.

CERAMICS EXHIBITION

COLLEGE GALLERY

of this country and of Europe.

Although Scripps is a liberal arts college for women, its instruction in the applied arts, and its standards of training for the art student bring it into rank with the important professional art schools. Its faculty, headed by Millard Sheets, is also affiliated with the Claremont Graduate School master of fine arts program.

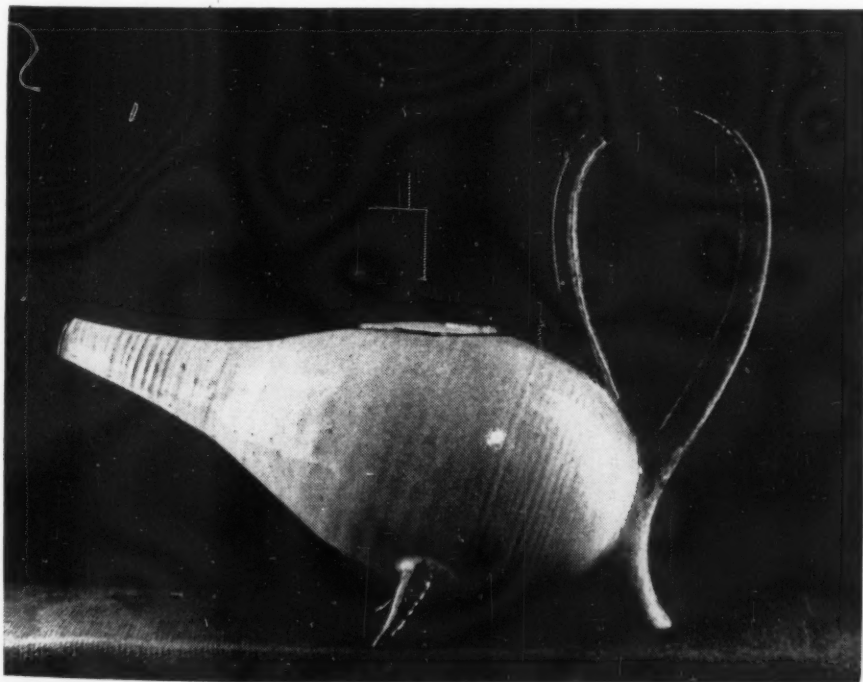
On these two pages you will find a representative selection of the works exhibited in this year's competition.



BRUSH HOLDER:

BY KAWAI

Construction is wood-ash and iron glaze. This piece, by a leading Japanese ceramist, is on loan from the Collection of Datzell Hatfield of Los Angeles.



STONEWARE TEAPOT:

RICHARD PETTERSON

Instructor in Ceramics at Scripps College, Petterson also served as director of this year's Invitational Ceramic Exhibition, as well as in 1948.

PLATE WITH GOAT DESIGN

MARGARET WILDEHAIN

Stoneware with sgraffito. Earth colors used. The ceramist often exhibits jointly with her husband Frans. Trained in Bauhaus, Germany.





Action and repose are combined by student Joan Henle in this quick sketch.



Simple, massive forms make for good sculpture, even as in painting. By Carolyn DeGroot.



Skilful use of wood by Connie Mackey of N. Central High, Spokane. Teacher, Evelyn Jane Hill.

WHEN A PAINTING "HAS SOMETHING"

by

DALE GOSS

Director of Art Education, Seattle Public Schools

PHOTOS BY ROY LEISER

THE young girl moved nervously on the edge of her chair as she watched us judge her pictures. Her dark eyes never left us. We all thought we knew how she felt. She had brought in a portfolio of her work, the paintings that she and her teacher had thought were her very best. And here we were, pawing through them, making remarks about them that she couldn't understand. We were only trying to pick out three to hang in the Washington Scholastic Art Exhibition which is held annually at *Frederick and Nelson's* in Seattle. But, it was evident that we were torturing her.

She bit her lip and leaned forward anxiously as we considered a picture of some boats. No doubt she was thinking how good it had seemed the day she'd

painted it, and how awful it looked now.

On that day as she sat with her board in her lap and her legs dangling over the edge of the dock, her brush had skimmed smoothly over the paper. The colors had slid easily into just the right places. When she took the finished picture to school, her classmates and the teacher had said it was tops.

But now when she heard us tossing around such vague phrases as, "Well, maybe it's got something," and "Do you think it will hold up?," she was confused and uneasy. At seventeen it is hard to have a sustaining faith in your own judgment, even when it is backed up by your teacher. Perhaps her work wasn't any good after all.



The soft, smog-filled atmosphere of Puget Sound is captured in a water color by Student Barbara Carr. Alice Kinnear, teacher.



Sensitive drawing, strong pattern, and a feeling for fashion illustration make the tempera work of Irvin Romanoff, Garfield High student, outstanding. Ruth Nystrom, teacher.

But, of course, it was. When we finished we told her so, and she relaxed and smiled happily. She wanted to know how we "judged" a picture. We tried to explain, but the automatic way she nodded told us that we really weren't making sense. Perhaps she was too excited to understand even if we had.

Anyway, after she left, several of us sat down and tried to decide just how we did judge a picture. After all, every serious student wants to know how his work is judged for an exhibit. How did we do it?

No two of us could agree exactly on what "having something" and "holding up" meant. But we all agreed that we didn't have to go through a difficult thinking process to decide whether or not a picture had these qualities. If we thought it had something and would hold up we knew it instantly.

To explain such feelings in words is not easy but we tried. First to express himself was Melvin Kohler, Curator of the Henry Gallery at the University of Washington. He said he thought it most important for a student to know what he was doing. "And I can't tell whether he does or not from looking at just one of his pictures. Any student can have a 'happy accident' and turn out one good painting. If I can look at many examples of his work, however, I can see how he is thinking, and I can tell the effects that have happened accidentally from the ones he really created."

Mr. Kohler went on to say that he didn't think a student should strive too hard to become a clever technician. That is, he shouldn't concentrate just upon

drawing precisely and perfecting his brush work. He should work, also, toward drawing objects and selecting colors with an inner perception. In this way the work he produces will be sensitively interpreted and completely organized. It will have something. "I don't care whether he paints a subject I have seen before, but he must paint something he understands."

Walter Froelic, who is a staff member of the Seattle Art Museum and a former teacher, stressed creativeness. Like Mr. Kohler, he did not think a student should worry too much about "polish." "To judge a student's work by adult standards," he declared, "is apt to destroy his creative ability before he has been able to strengthen it with experience and success. For this reason we must judge each student upon his own past performances, no matter how crude, and measure his improvement."

Mr. Froelic said that what he looked for in a painting was personal interpretation of the idea. One of the most harmful things a student could do, he thought, was to copy. It only leads to more copying and destroys the student's confidence in his own powers. Technical skill should be secondary to creativeness.

On the other hand, Jim Peck, Director of the Art Department of Cornish School, felt that draftsmanship is of first importance. This is probably because he has had many years of experience in advertising art before coming to Cornish.

He said emphatically: "I like to see

things done right. If a student is drawing a head, I want it to look like the *model's* head, not just any head. One of the biggest mistakes that can be made in teaching art is failing to teach a student how to draw accurately." He paused and then continued.

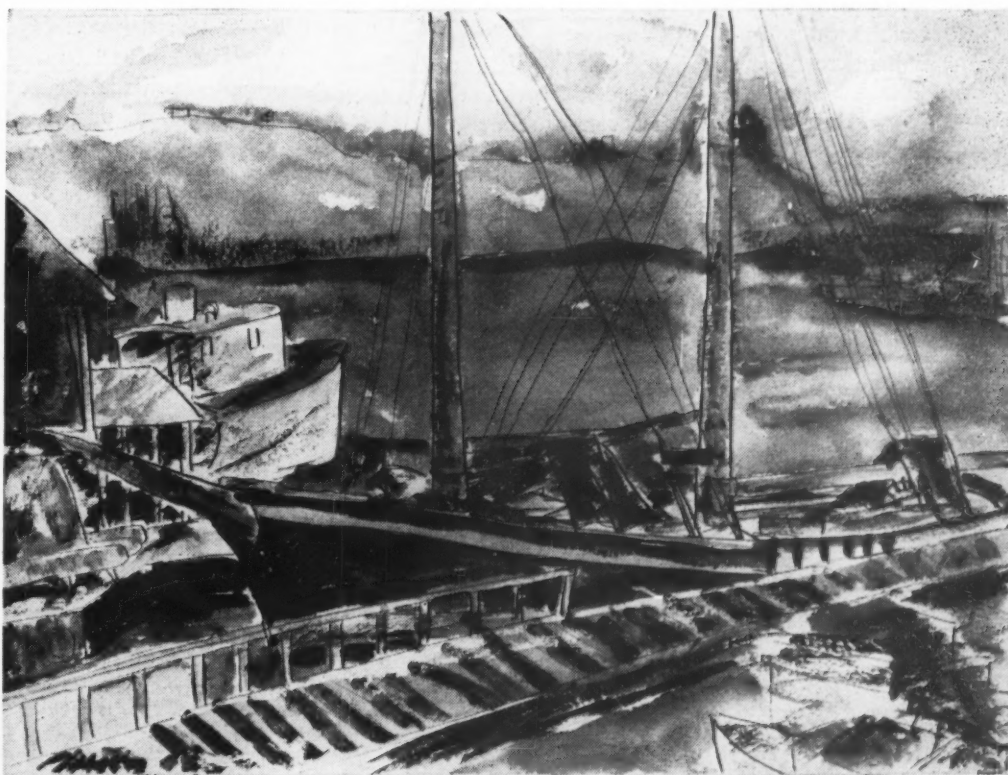
"I don't mean that drawings must be photographic. The old Japanese and Chinese print makers did not draw photographically but they were descriptive. A loose, free line can represent a form just as precisely as a tight, rigid one. The secret is in knowing what to leave out. Before a student can learn which lines and colors are necessary and which are not, he must be taught to draw and paint what he sees. This does not stifle his creative ability, it increases it.

"If he is presented with a formula for painting or drawing, then all his work will look alike. If he is taught to analyze each subject with a discerning eye, he will have a firm foundation upon which to work. He may search out original material or give traditional material a new slant. Each one of his paintings will be a fresh, individual study."

SCULPTURE IS IMPORTANT TOO

The majority of work entered in the Scholastic competitions is, of course, painting and drawing. Equally important and, unfortunately, neglected in many junior and senior high schools is sculpture. More than any other art activity, it

(Please turn to page 26)



The delicate pen lines and free, loose wash technique of merry freeman of Lincoln High, Seattle, are merged in a nautical water color theme. Teacher is Alice Kinnear.

UNIVERSITY OF HAWAII:

AN ART PROGRAM FOR THE ISLANDS

IT might seem, at first glance, that Hawaii offers art educators an almost ideal setting for student art training. The semi-tropical climate allows outside work the year around and the luxurious Pacific Island landscape tends to lead painting toward the rich, sensuous values.

Closer scrutiny, however, shows that art education at the University of Hawaii poses many problems which are peculiar to its student body, its remote location, its relation to the community, and its size.

The majority of students in the University of Hawaii art department are of Oriental ancestry, and the Eastern art tradition therefore necessarily assumes a large amount of attention. One of the greatest problems, then, is involved in education for Oriental students who in many cases have self-consciously "Westernized" themselves by trading a natural understanding of the best of Eastern art for a superficial understanding of what is often the worst in Western art.

A similar problem is encountered with the students of Polynesian, or Hawaiian, ancestry. Just as Hawaiian music has succumbed greatly to the influence of modern popular American music, so too, the artistic efforts of the students of Hawaiian backgrounds often suffer from a superficial "Westernization."

The University, located in a physically small community, and being the only institution of higher learning within a circumference of some 2,000 miles, also makes a special effort to relate its work to the needs of the community. The faculty, and particularly the visiting professors, are selected for their potential influence in the community, as well as for the immediate teaching requirements of the art department. All members of the staff are actively creative in their own fields, and participate in the cultural enterprises of the community.

This community service aspect is apparent even in the classrooms, as a large number of adult auditors are registered for university art courses and receive full consideration and criticism.

The University art department must serve a number of other departments as well. Its activities, for instance, include offerings in art interpretation and appreciation, to support the humanities program of the College of Arts and Sciences. This involves staff instruction on a lecture-demonstration basis and shop and museum visits. Teachers College students and those studying home economics in the College of Agriculture are offered background courses planned to develop style appreciation and taste. Student studio projects are planned to teach art fundamentals from the layman's or "consumer's" point of view. Design and drawing courses are given, not only as introductory classes for art majors, but also for any others interested in the practice of the arts. In addition, special sections place particular emphasis on perspective, and are intended for pre-architecture students.

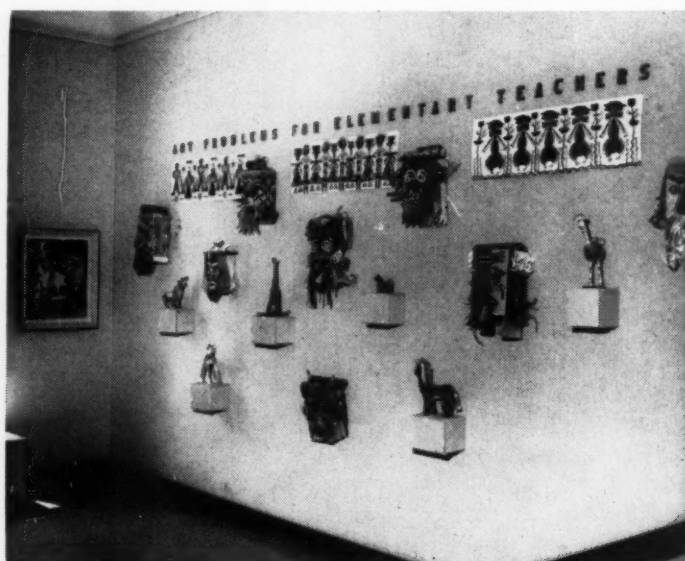
Art, at the University of Hawaii falls into four main divisions. In the drawing and painting field, offerings include figure drawing, still-life, figure and landscape painting in oil, water color, and special problems study. Visiting professors are frequently added to the staff to enrich the offerings with additional viewpoints. (In the 1949 summer session, for example, celebrated muralist Jean Charlot will join the staff to give specialty courses in mural composition and fresco technique.)

The University of Hawaii art department also is adding highly skilled instructors from various fields to offer pre-professional or pre-apprenticeship work in commercial art

(please turn to page 26)



Ceramics and illustrative art section of University of Hawaii's Summer Art Session.



An exhibition of Student Art at the Summer Session of the U. of Hawaii Art Academy.

BRITISH DRAWINGS: (Continued from page 7) recognize and study *Cezanne, Gauguin and Van Gogh*... They found in the works of these masters a new approach to form, a creative outlook toward the natural, which did not hesitate to make use of distortions for emotional or pictorial effect. This was a technique very different from that taught in the academies. Those British artists who were impressed by the *Impressionists* reacted to them without slavish imitation, and modified foreign styles in accordance with their own temperaments. The later drawings of Gilman show his fascination for Van Gogh, whose method of drawing with a reed pen outline and dotting-in of the tones he freely adapted.

Wyndham Lewis was the most radical exponent of the new tendencies, and the movement of *Vorticism* which he founded, enlivened the pre-war scene with a British equivalent of Futurism. His drawings of that period are a rarefied analysis of people and objects into cylinders and cubes. Paul Nash combined a similar approach with his strongly ingrained nature mysticism, which has pervaded all his work and prevented it from ever becoming completely abstract. There was a natural affinity between the styles based on cubism and the emotions of those war-torn years, and Stanley Spencer turned these stimuli into expressions of deep religious sentiment. More recently, and with the same desire for formal balance at heart, Ben Nicholson has banished recognizable shapes entirely from his designs, taking refuge in complete abstraction.

ROMANTICISM RETURNS

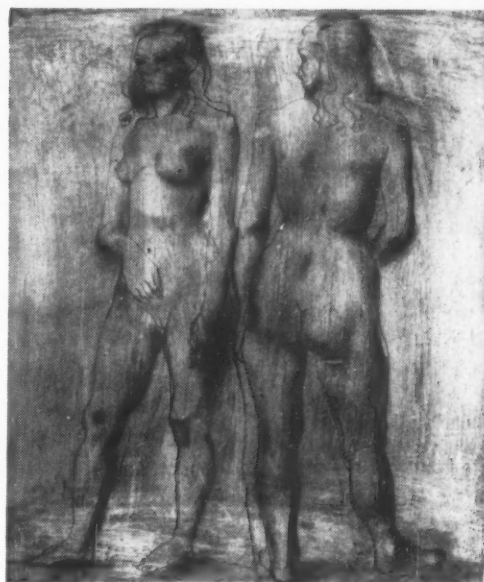
This negation of the visible world could not, however, provide a permanent language for most artists, and by about 1930, a reaction was in full progress. It took the form of a return to romanticism, and relied strongly both on the feeling and the technique of British artists of the early nineteenth century, particularly Samuel Palmer and other followers of William Blake. The later work of some of the artists who have already been mentioned, (i.e. Paul Nash and Wyndham Lewis) shows their change of interest through the banishment from their drawings of geometrical forms, in favor of more variegated shapes. John Piper, who early in his career was a rigid abstractionist, found his true metier as an exponent of the tradition of English water color landscape art. His imagination has been stirred by picturesque scenery under lowering skies, and the eccentricities of nineteenth century architecture. Graham Sutherland has evolved fascinating designs from the study of

plant forms and expressed them in a beautiful and original handwriting. Henry Moore, whose sculpture depends upon extreme simplification of the human figure, has in his recent drawings combined his monumental approach with the most sensitive texture in wash and outline. The drawings he made in air-raid shelters, have already taken their place as a classic commentary on the Second World War.

Standing somewhat apart from this group, but showing similar affinities, are two of the finest living British draughtsmen, David Jones and Anthony Gross. David Jones fills his drawings with an allusive poetry which is almost without parallel. He expresses moods and illustrate stories with firm pencil outlines, creating apparently unrelated objects, which are somewhat brought into harmony by the underlying theme of his picture and by the delicate washes of water-color which add beauty to the surface. The firm and assured outlines of Anthony Gross, which also are brought into a unity by colored washes, display an infectious gaiety of mind linked to virtuosity of hand. For him at any rate, the use of the pen and the etching needle have not necessitated two entirely different mental processes.

Admiration of the Ecole de Paris is natural enough among the younger artists. For example, in Colquhoun's skillful adaptation of Picasso's most recent manner. At present, however, the *neo-Romantic* style gives more freedom to British draughtsmen, and stirs their imaginations to best effect.

A striking feature of contemporary British art is the strength of the con-



TWO NUDES

by Barbara Hepworth

tribution made by women artists. Gwen John, the sister of Augustus John, has cultivated a delicate, mystical style of great integrity. Ethel Walker has been the designer of some of our most largely conceived decorations. The late Frances Hodgkins progressed from academism to an art of almost musical freedom, and Barbara Hepworth has recently turned from extreme abstraction to a group of figures studies which have an authentic flavor of the Renaissance masters.

But whether British draughtsmen approach their problems in an academic, modernist or neo-Romantic mood, the underlying national tendency can be seen in their subtle sense of relations among flat patterns and their feeling for linear arrangement. ●

WANT AN ART TREASURE?

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Grateful visitors to New York City's maze of shops and traffic, owe a distinct debt to Mildred Eaton, a veritable Sherlock Holmes of the Art World. If you want to locate a masterpiece, or buy a primitive, she'll steer you on the right track. Officially she is known as an Art Consultant, and it is her job to satisfy the often-complicated demands of the shopping art lover.

Mrs. Eaton is the wife of N.Y.U.'s Professor of Art, Myrwyn Eaton (see *DESIGN* for Oct. '48) and conducts her business from her home at 171 W. 79th St., in midtown Manhattan. Paintings, sculpture, portraits or prints—it's all the same to Mrs. Eaton. You name it she'll locate it for you. ●



WOMAN WITH FEATHER HAT:

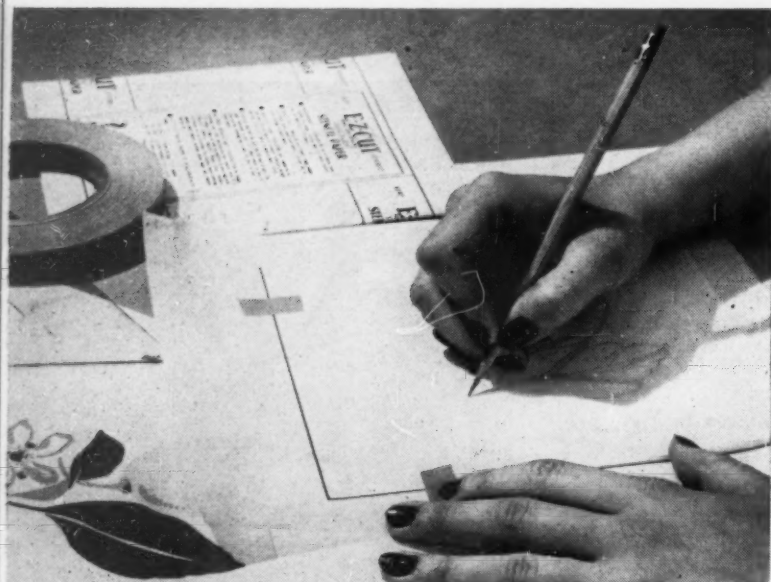
A drawing

by Augustus John

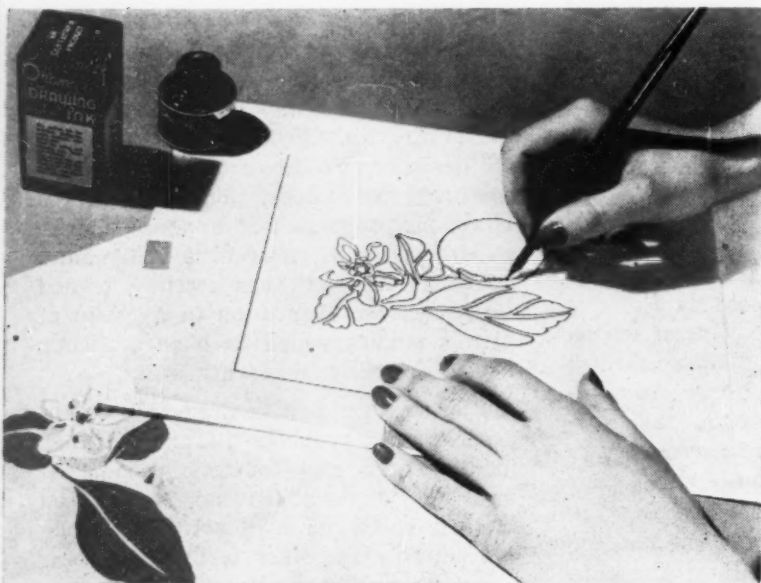
TEXTILE PAINT

BY EMMY AND

Prang Textile



1. Trace your design very carefully on a sheet of tracing paper, adding a right angle on the left corner at least two inches away from your design.



2. Put the right angle on your stencil paper, exactly on the right angle of your design, pasting with Drafting tape and trace with a hard pencil. Repeat this procedure for each color. Then outline with pen and ink.

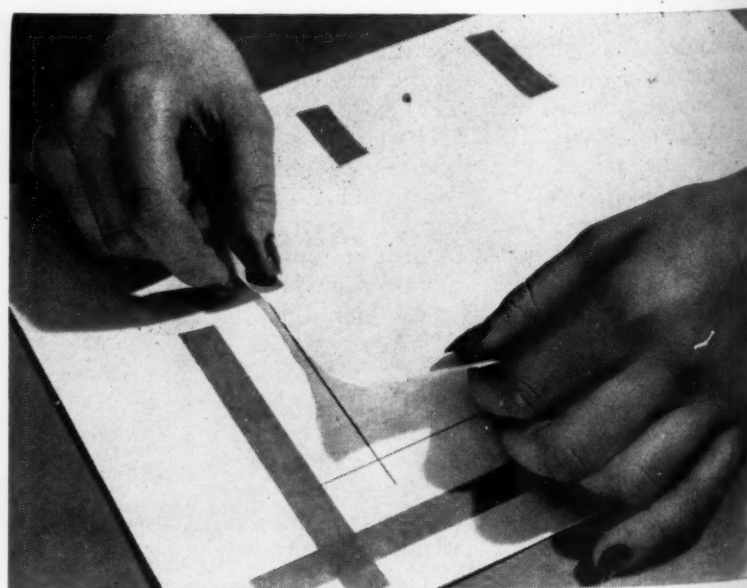


3. Start cutting your motifs on a cardboard, having your design next to it so that you always may check to see that you cut accurately. Then cut out proper areas for second stencil of another color.



A stenciled dress material

ALTHOUGH stenciling has been a popular printing method for a long time and most of us have seen many stencils or have actually made some, few are aware of its tremendous possibilities for the reproduction of modern designs on fabric. When we think of stenciling, we are apt to visualize the old fashioned kind of stencil which featured broken lines, ugly white spaces left where the forms of the design should have met (these are usually referred to as "bridges") and we generally think of it as a way to print on paper. However, experimentation in cutting and preparing the stencil has proved that the old, ugly effect can make way for a "new look" and Prang Textile Color makes it possible to apply our designs to fabric. The resulting textile print is charming, free and modern in appearance and if properly "steam-set" at linen temperature for three minutes with a regular iron over a damp cloth, is wash fast and sunproof. The colors which mix easily come in brilliant shades. A loose, free looking black outline surrounding the color areas, as in the textile shown,



4. The desired fabric is put carefully, with Drafting tape, on a white blotter where the right angle has been carefully indicated for inserting your material. About two inches away is the right angle, marked with Drafting tape where the stencil plate fits in.

WITH STENCILS

NORA ZWEYBRUCK

Studios, N.Y.C.

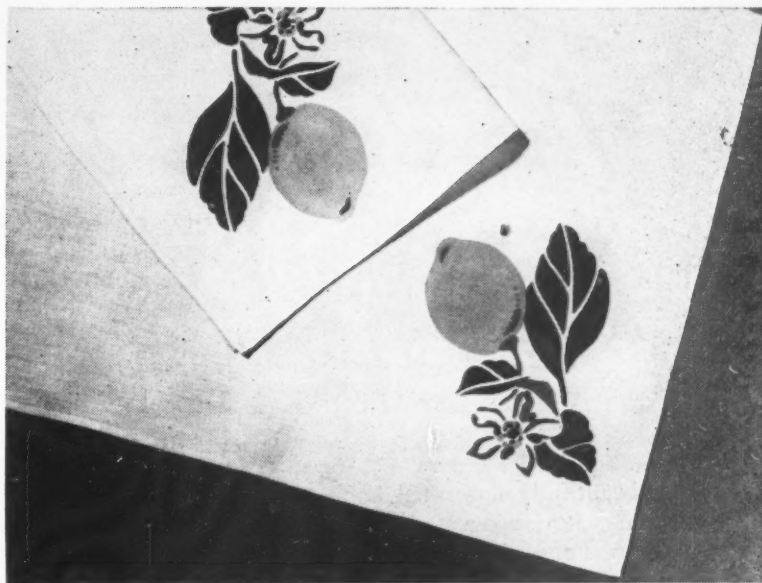


Stenciled table mat and napkin

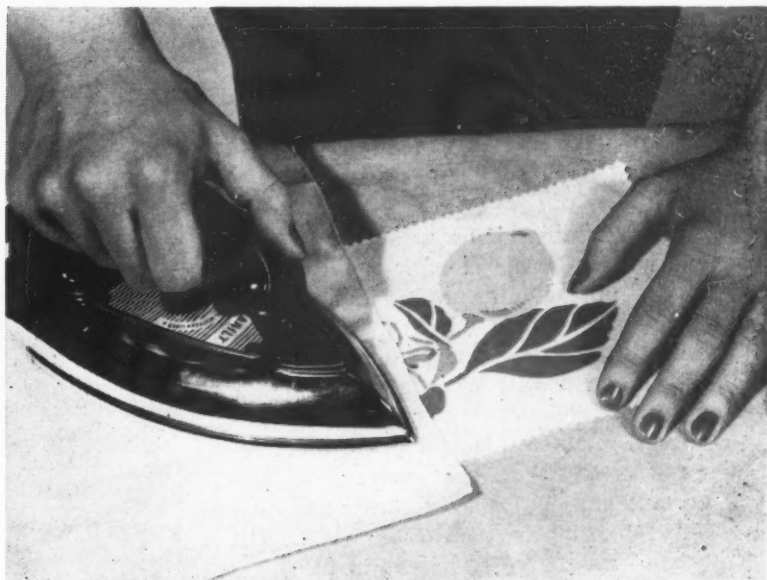
helps to give the fabric the casual, modern appearance we like. The technical steps are easy to perform. A black outline drawing is made of the original idea. The colors are indicated with paint or crayon. Each color necessitates the tracing and cutting of a separate wax-paper stencil. The transparent wax-paper makes tracing simple and accurate. The textile color is mixed 50% textile paint to 50% textile paint extender on a palette in the desired shades and is applied with a circular-bottomed stencil brush. Stippling, cross-hatching and a rotating motion are some of the ways to experiment. Contrast of texture areas and solid areas, line and pattern give rhythm and movement. Large floral motifs, semi-abstracted, abstract shapes in repeat patterns or modern lettering make good design elements. The old-fashioned amateur look has gone out of stenciling. New methods enable us to tie in stenciled fabrics with our modern, simple china and other interior features of the advanced, up-to-date, simplified beautiful quality inherent in the art and the art of living of our century. •



5. Put your first plate with the lightest color exactly in the right angle that you have marked on the blotter. Fasten your plate with Drafting tape and start printing from the outside toward the inside of your material.



8. The finished print showing a tablemat and napkin.



7. After your motif is printed, give it twenty-four hours to dry. Then place a damp cloth over your print and press for three minutes on each portion of the design to set the color.



6. After printing the first plate, print the second color, again matching your right angle and very carefully rubbing the color into your material.

The Latest in Books

AS REVIEWED BY
Design's Book Editor

ALL BOOKS LISTED IN THIS COLUMN MAY BE ORDERED THROUGH "DESIGN."

Send check, with description of book and publisher, to: "Book Editor."

Always include date of review in Design.

PENNSYLVANIA FOLK ART: by John Joseph Stoudt. Schlechter's Printers. 402 pages, \$7.50.

A beautifully decorated book, and the natural selection as a gift or acquisition for the Pennsylvania Dutch art lover. Not only does the author fully cover his field, but he also delves into the mysticism and folklore of the past, to indicate the pressures that influenced Dutch-American art. This is not alone an art book; a great many of the beloved old German hymns are translated into English as well. Profusely illustrated and most informative.

SECRET FORMULAS & TECHNIQUES OF THE MASTERS: by Jacques Maroger. Studio Publications. 200 pages, \$4.50.

A practical guide for present-day painters, written by the director of the laboratory at the Louvre Museum in Paris. Exhaustive in his effort to secure the intimate chemistry and style of the great artists of the past, as represented in the Louvre's collection, Maroger has produced a volume that will prove most rewarding to its serious readers. All important facts are plainly stated and well illustrated. The art historian will find it useful as a source of lecture material.



TOULOUSE LAUTREC: Brochure of 12 drawings. Pantheon Books. \$15.00.

This is the second publication to come across our desk in the past few weeks, on the celebrated, acidulous Frenchman, and it is as true a reproduction process as you are likely to find extant. The prints are mounted on 22" x 15" fine paper and are suitable for framing. Lautrec, disfigured scion of a noble French family, spent his life in the tawdry music halls and demi-monde of Paris, sketching furiously, and the vitriolic work contained in this brochure is a revelation in design and line.

CLOTHING FOR MODERNS: by Mabel D. Erwin. MacMillan Publishers. 589 pages, \$4.50.

The up-to-the-minute book on commercial fashion design, smart purchasing and current style trends, which belongs in the library of home economics classes, professional artists and the well-dressed woman of 1949. Tips on how to dress to the best advantage, warnings on the pitfalls of incorrect usage of modes, and pertinent, blunt facts on how to spend your clothing dollar highlight this volume. Several hundred photographs and illustrations, including step-by-step analysis of the methods of sewing, stitching and creating.

ART EDUCATION TODAY: Teachers College Bureau of Publishing. 90 pages, \$2.75.

This year's annual on the problems of art-education in American schools, is an authoritative report, edited by Dr. Edwin Zeigfeld, Head of the Columbia University Dept. of Fine & Industrial Arts. Assisting in the presentation are Virginia Murphy of the NYC public school system, and Victor D'Amico, of the Museum of Modern Art. This is the first post-war publication, the years 1944-47 having been curtailed due to the national emergency, and is again the handbook most enlightening to the art teacher. For those educators interested in setting up a comprehensive program of fine or applied art, it will prove invaluable, as it covers painting, ceramics, sculpture, music, design and many of the so-called minor arts.

27TH ART DIRECTORS ANNUAL: Pitman Publishing Corporation. 353 pages, \$7.50.

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HILDEGARDE AND ART

THE HILDEGARDE-ANNA SOSENKO Collection at the Associated American Artists reflects the ideal fusion of appreciation for the artist's efforts through purchase, and fulfillment of the art lover's desires through ownership. Started more than 17 years ago, its remarkable character is embodied in Miss Sosenko's statement "... we still invest consistently in their (Americans) works because half the challenge is having faith in the men of your own time in your own country..." Such comment shames, if it does not stimulate us into similar support of living art. Neither Hildegard (the famous entertainer) nor Miss Sosenko have studied painting, yet rare good taste is shown in their selections. Superb examples of foreign artists are included (a small luscious Renoir and most unusual early Vlaminck still life were among my favorites) but emphasis is upon contemporary Americans whose names read like a veritable Who's Who in Art. In this reviewer's opinion, they have about the best little Elshemius extant, one of the finest Raphael Soyer paintings "In The Studio," an unusually good Menkes "Full Moon" and many other works by known artists who are represented by unique examples. Of historic value is the original drawing by Grant Wood for his "D.A.R." and a series of exquisitely detailed Thomas Rowlandson water colors. You cannot help but be imbued with enthusiasm for this exhibition, since it contains good work and furthers the interest of art.

BYRON BROWNE—*Grand Central Galleries (57th St.)*.

Paintings by Byron Browne remind one that it is not necessary to agree with an artist's expression if it is well said. Browne's work must be acclaimed for its remarkable craftsmanship. Myriad points of pure color create the effect of an explosion of precious stones



THE ORANGE TEAPOT: By Freda Fineman oil painting at Argent Gallery.

into beautiful patterns not unlike Chinese ideographs. No superficiality here, either, for these are solid pyrotechnics. Repetition of theme might have been avoided, but this is a minor debit in a show that is wholly on the credit side.

JOHN WHORF—*Milch Galleries*.

John Whorf is always dependable for a good water color. His expert control of the medium is once more established at the Milch Galleries. This time, his work manifests a welcome deviation from the usually cool palette to some bright spots of color as in "Yellow Cottage" and in "Chicadees" where the pattern is fresh and decorative. Water colorists should take particular note of how he 'understates' his concepts with a resultant spontaneity.

ARTEMESIA DREFS—*Van Diemen-Lilienfeld Galleries*.

This artist's canvasses reveal a delightful feeling for design. Though somewhat restrained in scope, Miss Drefs

shows inventiveness and good color sense. Greater textural quality should enhance this interesting work. ARM-AND MOSS'S paintings at the same gallery have a most engaging charm. Some technical unevenness exists, but the work is honest and direct.

RALPH FABRI—*Binet Gallery*.

Etchings by Ralph Fabri claim attention for their painstaking detail and imaginative subject matter. Wonderfully illustrative, they conjure an entire drama within the limits of their frames. Several oils round out the show.

FREDA FINEMAN—*Argent Galleries*.

A naive gaiety permeates the oils and water colors by Freda Fineman in her show at the Argent. Diminutive without lacking strength, rich pigmentation and refreshing use of subject matter seem to come naturally. But Miss Fineman has much to learn in the handling of her media, her really weak link being her drawing, which brings a crudeness entirely unrelated to her natural assets. Technical maturity will permit fuller expression of her ideas.

WORTH NOTING

Unusually high level of second half of NATIONAL ACADEMY ANNUAL (graphic and water colors) ... Excellent sculpture by BERTA MARGOULIES at the A.C.A. ... group show at the CONTEMPORARY ARTS ... powerful canvasses by B.J.O. NORDFELDT at the Passadoit ... Art Directors' Annual at MUSEUM OF MODERN ART ... Arts and Crafts exhibit by NEW YORK DENTISTS at the Hotel Statler ... Renaissance-inspired textiles at the SCALAMANDRE MUSEUM.

HERE AND THERE

Second prize in sculpture at the Village Art Center went to Miriam Sommerburg for a bust of Michael M. Engel ... nothing but the best for the American Museum of Natural History which uses BLOCKX imported colors for their displays. ●

CEREMONIAL MASKS:

(Continued from page 12)

carving technique of these Indians, and their intimate knowledge of animal individuality.

Another old and fine piece is the wolf hat, which also figured in a tribal warfare. Four slaves were paid for the copper which forms the lips and nostrils. Other materials used are the opercula teeth, the red-leather tongue and the



SEA GULL MASK:

Eskimo



"SHAKEYET" HEADDRESS.

Tlingit. Juneau, Alaska

trimming of animal-hair.

The ingenious way in which the Northwest Coast Indians combined native and imported materials to achieve his ends is further demonstrated by the handsome head-dress trimmed with the skins of ermines. Abalone shell brought by the white man from the Sandwich Islands was obtained by trade and used to enrich the traditional forms. Flicker-feathers and sea-lion bristles, red cloth and canvas—all are used to add magnificence and importance to the Chief who wore it. The design of a bear and two cubs is beautifully conceived and executed.

A contrast is afforded by an Eskimo mask, one of sev-

eral included in the Museum's collection. The Eskimo did not have access to the abundant material of the Northwest Coast Indian. He had to content himself with bits of drift-wood or whalebone, and as a result his masks are constructed of many small parts. The elegant finish acquired by the Eskimo artist from etching in bone and ivory is here applied to the whimsical collection of animals, fish, birds and human parts.

The Portland Art Museum's collection of Indian Art of the Northwest Coast includes the large and comprehensive collection of the late Axel Rasmussen, who gathered his material during his long residence in Alaska. The educational and ethnological value of the material presented is enormous. However, in the Museum's installation, each object has been evaluated on a purely aesthetic basis. As works of art, these products of the native artists of the Northwest Coast speak for themselves. ●

LIGHTNING PORTRAITURE:

(Continued from page 13)

making circles on brick for months before he can get the swing of it correctly. In the handling of the brush, rigid techniques demand consistent practise and control. But when the time comes, he will have lines that "seem endowed with the power of thunder and" lightning, which are so firm that a thousand strong are unable to move them," or lines "so sharp that it seems many layers of steel could be pierced through with them, and yet they are most naturally swayed and done with ease;" or "to be unpredictable like a snake sneaking through spring grass in fright," or "graceful as the sweep of the swallow balancing its wings through space across a placid lake." The knowledge of a lifetime, therefore, is necessary or the instantaneous out-pouring of a few minutes.

On my part I have gone through considerable scribbling in every possible method and media, with masters of both the East and the West guiding my footsteps. After working for nearly forty years, it is my conviction that the Chinese old masters, in approaching their subject with a highly cultivated treatment of the line, and in insisting on the primary importance and enjoyment of drawing, have a unique message for the whole world of art. A basic knowledge of Form on which rests my naturally and academically Chinese spirit, and for which I owe much to the West, is necessary before a spontaneous expression can be effective. I shall conclude with the following points from my personal experience, that may be of value to my fellow artists:

(I) Often enough, I paint best when I do not intend to work but am suddenly seized with a frenzy (as in the case of the sketch of the composer Kauder, which I was moved to make when listening to his music at a party).

(II) Although line work with pencil can be done with the same firmness as the Chinese brush-line, I do not find it as effective as the bamboo-stick or brush.

(III) In drawing with the bamboo-stick, (the technique of which is my own development) I find my ink flowing within the line even better than with the Chinese brush. To me, the ink has become blood within the veins of my thought, and I like it. It is the tonal value of ink that enlivens a drawing to the level of a painting in color.

(IV) No matter what medium is used, the important thing is to observe an economy of line. One can be disillusioned more often by not knowing what lines to eliminate, but one should always try to tell oneself what lines to

(Please turn to page 25)

(Continued from page 11)

sometimes adapted by the wearer as a sling, and is then used to carry the infant upon the wearer's back.

THE SLIMUT: Cotton textiles, decorated in a technique called "Ikat", which will be described shortly. It substitutes for a sarong and is also adaptable as a sling for carrying a baby. All these garments are individually decorated with lovely patterns by either the *Ikat* or *Batik* process.

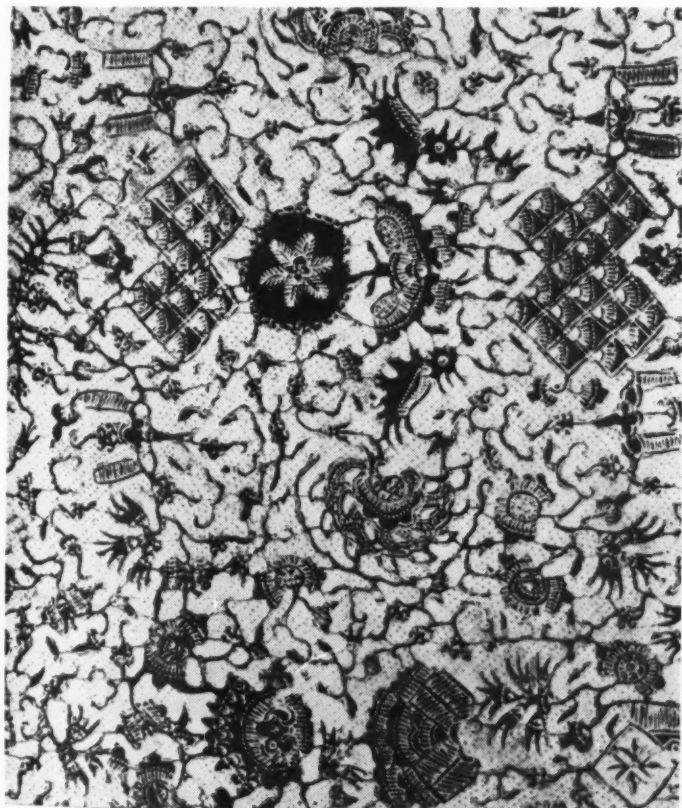
BATIK

Batik is a method of textile decoration in which the natural cloth is dyed by applying molten wax to form the design. The cloth is then dipped in a dye bath, which impregnates those portions not covered by the wax. The wax is washed out and reapplied to other portions, after which second, third and fourth colors are added to additional sections. This is repeated until the entire cloth is covered with flowing designs of floral and geometric patterns.

IKAT

Ikat decorating is a more ancient form and is quite intricate. Before the weaving process begins either the warp or the weft is stretched on a bamboo frame. Then the threads in those parts that are not to be dyed are tied (ikat means to tie off) with plant fibers, then these threads are dipped in the dye. This process is repeated for each different color. When the cloth is woven either a warp or weft of solid color is used. Additional decoration is sometimes applied by weaving gold or silver thread on the border sections of the garment.

We have touched but briefly on a few of the highlights of Indonesian art and craft. The sculpture, metalcraft and ceramics of these talented people contains much the same quality of superlative skill. The art of Indonesia is of universal appeal, but is distinctly unique to the people of these fabled isles. ●



Another example of Batik cloth, as prepared by Native Artists of Java.

(Continued from page 5)

AWARD WINNER ANNOUNCED: The Hutzler Award in the Baltimore Museum Annual went to Robert Andrews, alumnus of the School for Art Studies, in N.Y.C. . . . Florence Lewison (she writes "Going Around in Art Circles" for this publication) was guest lecturer at a session of the School Art League and was subjected to the quizzing of over 100 young high school Rembrandts.

LIGHTNING PORTRAITURE:

(Continued from page 24)



PORTRAIT OF HUGO KAUDER: Ssu-Tu sketched the well-known composer in ordinary pen and ink.

use, and how to use them, before attacking the job.

(V) *It is knowing when to stop that makes a master.*

(VI) My process of work for a "Lightning Portrait."

- A. Meet my sitter, preferably not in my studio. Perhaps a cup of tea together, with other friends, or in the environment most familiar to him.
- B. Two or three days must elapse.
- C. Then, if time permits, to fool about with two or three studies of the sitter, in charcoal, studying his earthly shape.
- D. Let another week elapse.
- E. At an opportune hour, to attack the "Lightning Portrait" direct with ink and finish the job on the spur of the moment. ●

WHEN A PAINTING HAS SOMETHING:

(Continued from page 17)

helps a student understand three-dimensional design. It also is the best way for him to know different materials.

"When I judge a student's work," commented Everett DuPen, sculptor and Associate Professor at the University of Washington, "I look to see if he has what I call the 'sculptural feel.' Has he worked out a well planned three-dimensional design that is suitable for his material?

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Then, has he been able to retain the specific characteristics of his material? Is his wood carved in clean, sharp planes and volumes? Is his clay modeled in plastic and fluid forms? Does he know how to adjust his design to conform to the basic qualities of his material?

"Simplicity of shapes, I believe, is the framework of a successful piece of sculpture. When I look at a mass of over curved, bulgy, or violent shapes, and have to guess what those shapes are trying to say, I feel the piece is weak. On the other hand, if a work is composed of simple, clear forms that tell me quietly what they are doing, I believe it is a good job." DuPen framed his words carefully before going on.

"I try to decide whether or not the student has grasped his idea clearly enough to tell it to others in his own way. The thing that makes his work individual is the manner in which he expresses himself. One student may handle his material and express his idea with more sympathy, vigor, delicacy, care, or humor than another. I look for the individual interpretation each student has given his work. I prefer pieces that show real and human treatment rather than ones that are merely academic manipulation of sterile forms.

"Good craftsmanship," the sculptor continued, "is another essential of good sculpture. A good craftsman must know the tools of his business and understand how to use them. A good sculptor will not mar the surface of wood by deep scratches from a rasp, nor will he flatten the gentle curving form of stone with a blowing from a mallet."

In concluding our discussion we decided that each of us, like the students, had our own ideas. But in explaining to a student how we judged his work we agreed on these points:

1. Good craftsmanship was essential. A student should learn how to control his materials and tools. He should not depend upon a few superficial tricks to make his work look finished.

2. A student should be creative. If he likes the way an artist paints, he should not try to imitate him but, rather, try to learn why the artist paints as he does. If a student's work shows true creative ability, it will "have something."

3. A student should select a simple subject that he understands and represent it without affectation. He may select a bizarre theme which he doesn't understand, give it an outlandish treatment, and attract a lot of attention during the first round of judging, but his work will be passed by the second time. Unless it is an honest and sincere expression of his feelings, it won't "hold up" ●

HAWAIIAN ART:

(Continued from page 18)

problems and methods, developing correlations with three-dimensional design, ceramics, sculpture, etc.

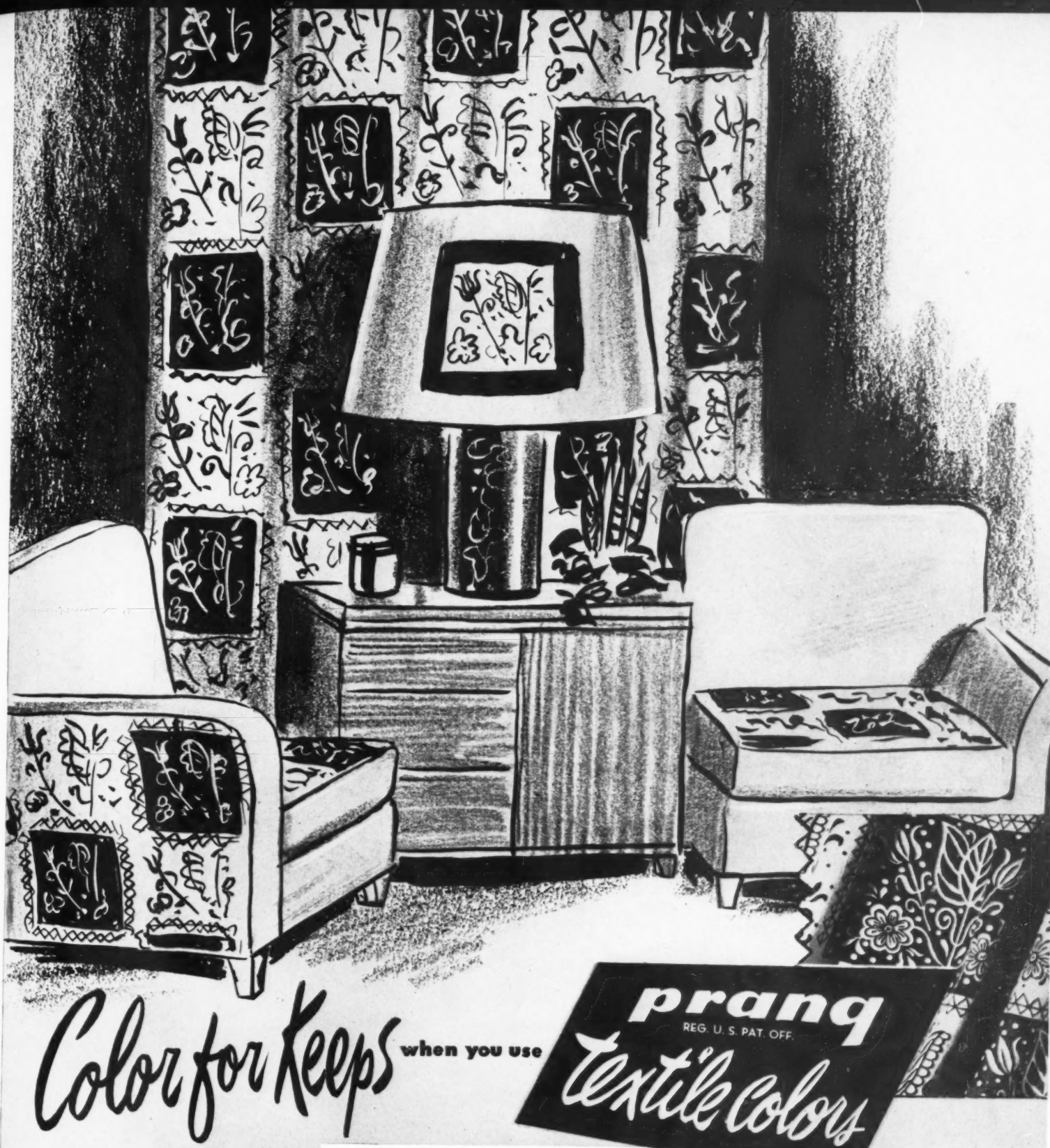
In applied design work, considerable emphasis has been placed on textile and decorative design, as well as on such usual offerings as three-dimensional design and display techniques. The student may choose courses in block-print, stencil, free-brush, dying, silk-screen and weaving work. Here again the influence of Polynesian and Oriental design is encouraged.

The installation of the annual academy exhibits is a student design problem in itself, complicated by the extreme variety of painting, ceramics, textile design, and other displays.

Visitors at the annual academy exhibit of the UH art department last summer saw an entirely new feature—a display of ceramics, the most recently developed and probably most rapidly expanding field in the department. Instruction in the art of ceramics was offered by the university for the first time in 1947, and the program of study has now been expanded to cover all phases of pottery production, including small-scale commercial production methods.

A new ceramics studio has been equipped on the campus to allow instruction in building pottery forms, ceramics sculpture and decoration, firing, and glazing. This year such equipment as a grinder, pulverizer, fritting furnace, cast and mold equipment, power wheels for use in the jiggering process, a hydraulic press, and other machinery have been installed so that larger and more advanced classes could be accommodated. After an elementary ceramics course, students may take a course which is devoted to wheel throwing of pottery and includes an introductory study of glazes and the operation of kilns.

In the field of ceramics work, as in other fields, however, the department faces problems engendered by its remote location. One of these is the necessity of importing all clays from the Mainland, and it is in this connection that a particularly interesting feature of the ceramics work is being pushed. Investigations are being made of Island clay deposits in an effort to find a suitable substitute for the Mainland material. Even more outstanding has been the experimentation with the many kinds of volcanic ashes which are found in the Hawaiian Islands, and much success has already been achieved in the use of such local materials for pottery glazing, although this field of research is still new at the university. ●



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